

マードックの技巧

廣田典夫

Iris Murdoch の小説には、読者を引きこむ面白さと力強さがある。面白さは、巧妙な筋の展開としっかりした物語の構成から、そして力強さは、張りつめた文体、精緻な文章技法から生れてくるものと思われる。

ここでは、マードックの小説 *The Bell* を取り上げて、彼女の文章の技巧といったものを考察することにする。テキストは、Murdoch, Iris. *The Bell*. London: Chatto and Windus, 1958. を用いた。なお、引用文のあとの括弧の中の数字はテキストの頁数を示す。

1. 副詞

マードックの副詞は多彩である。一つ例をあげれば、「大へん暑い日である」という表現に3通りの副詞を配している。It was a *relentlessly* hot day. (15) It was a *devilish* hot day. (16) It was a long way and the weather was *forbiddingly* hot. (134)

しかし、ここでは副詞の種類ではなく、副詞——副詞句・副詞節を含む——の位置の問題を取り上げてみたい。語順がほぼ確定している現代英語にあって、その位置の選択の自由が比較的作者の手に残されている副詞にこそ、文章構成上、作者の個性が色濃く反映されるのは当然のことであり、マードックの文章の特徴の一つも、まさにここに見出されると思われるからである。

先ず、例をあげてみる。

(1) Oxford, *in the summer haze*, looked no less alien. (21)

(2) The tension between Mark and his wife, *though muted*, remained. (87)

(1)を次のように書きかえても文意は変わらないであろう。

(1') *In the summer haze* Oxford looked no less alien.

(1'') Oxford looked no less alien *in the summer haze*.

(1)の *in the summer haze* は、Oxford を修飾する形容詞句とも考えられるが、それがコンマで囲まれていることから、ここではやはり looked を修飾する副詞句と考えたい。三者とも文意は同じであるとしても、文のリズムには相違がある。(1)の場合、*in the summer haze* の前後に小さな休止がおかれる。また、(1)では(1')(1'')に比べ、*in the summer haze* が割合軽く扱われ、*no less alien* の比重が重くなっている。

(2)の文も同様に、

(2') *Though muted*, the tension between Mark and his wife remained.

(2'') The tension between Mark and his wife remained, *though muted*.

と書きかえることは可能であろう。いずれも同じ内容を伝えているが、文のリズムに変化がある。(2')(2'')の方が(2)よりもなめらかであるかもしれないが、より平板なものとなっている。

これら二つの例が示すように、マードックでは、副詞・副詞句・副詞節を中間位置(主語と動詞の間、助動詞と本動詞の間、動詞と目的語や補語の間など)に配する傾向が強い。つまり、挿入句的性格が強く、従って、その前後をコンマで囲むことが多いのである。このような文章は一体いかなる効果をもつのであろうか。文の流れが中断され、文意が最後に至るまで完結しないということは、読者の関心を文の最後まで引きつけるということである。これは即ち、掉

尾文 *periodic sentence* と呼び得るものであろう。この掉尾文的性格が、マードックの文章技法の一つの大きな特徴をなすものと言えるようである。

次に、副詞の位置について、具体的に例をあげてみる。先ず、副詞が動詞と目的語の間に介在するものである。この例は非常に多い。

- (3) The mechanical details of the plan aroused *in Toby* a sort of ecstasy. (217)
- (4) He announced to her, *more clearly than ever before*, his philosophy. (315)
- (5) In the second year Michael saw, *owing to the accidents of the time-table*, a good deal of Nick. (102)
- (6) While knowing how distorted this picture was, yet Michael could not help catching, *from the transfigured image of himself in the boy's imagination*, an invigorating sense of possibility. (154)
- (7) To Michael's great pleasure he decided, *for a while at least*, to stay. (84)
- (8) She began to develop, *in ways very different from what she had once intended*, a certain sophistication. (12)
- (9) He felt *dully and violently, with a mixture of pain and pleasure which was not itself unpleasurable*, the desire to get it over. (168)
- (10) Toby had, *altogether, where this matter was concerned*, a strong sense of unfinished business. (218)
- (11) He felt he could have done without Toby's presence; and yet, he thought, *as he looked at the boy's face, taut and round-eyed with a sort of warm eagerness, half-smiling as he looked about at his companions*, where could be the harm or embarrassment of having such a witness. (90)

(12) She was amazed to find, *when she stepped out onto the platform at Paddington*, that it was not yet midday. (184)

(13) Neither of them could make out, *having been absorbed in their activities of the moment before*, how loud the sound had been. (239)

なお、以上の文についていまいし説明を加えることにする。(12)と(13)を例に取ると、文中の副詞節をそれぞれ文頭に出して、

(12') *When she stepped out onto the platform at Paddington*, she was amazed to find that it was not yet midday.

(13') *Having been absorbed in their activities of the moment before*, neither of them could make out how loud the sound had been.

としても文意は変わらず、また掉尾文的性格も変らない。しかし、原文のように、動詞の後に副詞節を挿入して動詞とその目的語を切り離すと、動詞の持つ意味の完結を求める読者に、一種のいらだちをもった期待感を抱かせ、一層強くかれらの関心を引きつけることになる。

次は、間接目的語の前に *to* が挿入されて、副詞句となった例である。

(14) She had never asked him about his past, and through all the excitement of the new project Michael had been waiting for the moment when he could give *to her* that full account, which he had never yet offered to another human being, of his so far unprofitable and disorderly life. (83)

(15) He knew in that moment that he was lost: the touch of Nick's hand had given *to him* a joy so intense, he would have wished to say so pure, if the word had not here rung a little strangely. (104)

(16) But her expressions, her smile, gave *to the same form* a very

different animation. (111)

間接目的語が直接目的語の後に置かれる場合には、その前に *to* が付加されて副詞句となるが、動詞と直接目的語の間、つまり本来の位置にある場合、特にそれが代名詞の場合には、普通 *to* は不要である。しかし、この間接目的語に特に強勢を与える場合には、その前に *to* を付け加えるのである。(14)で言えば、another human being に対する her なのであって、この her は一段と強められる必要があるのである。マードックの文章のきめの細かさを窺わせる例であろう。

次は、動詞と補語との間に副詞が置かれている例である。

(17) What Michael had done was *to Toby* a tremendous revelation. (174)

(18) Catherine, who had visited London the previous weekend to see her brother, had tactfully indicated that she was, *that morning*, unavoidably busy. (115-116)

(19) The enlarging of the community was *from every point of view* essential, and the shyness one felt at the breaking of an existing group was after all soon got over. (151)

(20) Dora knew that if she had reflected more carefully on her plan she would have seen that it was bound to get publicity and bound to look, *to the outsider*, ludicrous or sinister. (268)

(21) He was feeling, *for the first time, intensely* interested in Michael. He felt too, as he conjured up the image of that obviously rather complicated person, a new emotion about him. He found himself feeling, *towards Michael*, curiously protective. (163)

(22) During this time Michael remained, *as he had been since his confirmation*, a somewhat emotional and irregular member of the

Anglican church. (100)

(23) She turned out, *when put to it*, to be a natural swimmer, buoyant and fearless in the water. (303)

(24) The idea had seemed to *Michael when he first had it, which was before he had met Toby*, a brilliant conjecture. (124)

次は、主語の前または後、つまりいずれにせよ、動詞の前に副詞の置かれている例である。副詞句・副詞節などかなり長いものが多く、やはり掉尾文的性格を帯びる。

(25) Michael, *with some uneasiness*, accepted his rôle. (86)

(26) He wondered if *in spite of what he had said*, Michael did this often? (174)

(27) The time came when, *with the gradual departure of the others*, she did more than this. (303)

(28) A small number of people were already kneeling, and a strong silence, which *because of the oddness of the scene* seemed to Dora slightly dramatic, made her catch her breath. (32)

(29) This led him to reflect on how little, *in all the drama of the previous days*, he had dwelt upon the simple fact of having broken a rule. (206)

(30) He even, *in some obscure way, and with an intuition which belonged to his present state of shock*, guessed at Nick's motives. (294)

(31) The change, *once he had made up his mind*, was attended by surprisingly transitory pains. (101)

(32) Her face now seemed abnormally long and pale, and her smile, *when she was presented to the Bishop, though sweet*, was brief.

(253)

助動詞と本動詞との間に挿入される副詞にも、かなり長いものが目立つ。

(33) His premature approach had been, *rightly and fruitfully for himself*, rejected. (121)

(34) Paul had, *for some reason perhaps connected with Michael*, spared her his arrival in person. (315)

(35) The trolley could *then, on Thursday night, without undue difficulty*, be propelled along the concrete road which led beside the wood, sloping slightly down in the direction of the Court. (215)

(36) Perhaps Nick felt this too and had, *as after half a century of knowledge*, tired of him. (107)

(37) Michael was surprised to see her in this pose and surprised too that she did not, *on seeing him*, get up, or at least pull her skirt down. (208)

(38) He could not, *during the long night and when he awoke from intermittent sleep in the morning*, quite make out whether anything very important had happened or not. (116)

(39) Michael set his face towards life, knowing that his tastes would *almost undoubtedly* remain with him, but certain too that he would never again, *in any way which could conflict with his now much stricter sense of morality*, gratify them. (101)

二つ以上の副詞(句)が連続する場合、その順序は、「場所」「様態」「頻度」「時」の順となるのが最も普通であるが、リズムとか強勢などの関係で、この原則からはずれる例も多い。マードックにも順序が逆と思われる副詞の配列が見られるが、前に位置する副詞(句)は、前後がコンマで囲まれていることが多い。挿入句的色彩が濃いためであろう。また、depend upon や take

part in のように、一般に two-word verb や three-word verb と呼ばれている動詞句が分離されて、間に副詞（句）が挿入されている場合もある。いずれの場合も、読者の関心を文の最後まで引きつける効果を持つ。

(40) Dora was to leave by a later train which would take her, *with only one change*, to Bath. (314)

(41) So Michael, amazed that his agitation had apparently escaped notice, slipped away and stood, *far too early, nervously smoothing down his collar*, upon the station platform. (116)

(42) Much later still, when he could at last view the scene, *from a distance of many years*, more calmly, he did wonder what Nick's motive had been in confessing at all, and in confessing in this misleading way. (108)

(43) The train began to move, and in a moment he had disappeared, *still waving to her*, into the fog. (318)

(44) Though so much under Paul's sway, she depended, *like some unprotesting but significantly mobile creature*, upon the knowledge of her instant ability to whisk away. (10)

(45) He felt as if he had taken part, *on the previous night*, in some exhausting orgy. (163)

(46) She was not in fact capable, *at the moment*, of confronting her situation at all. (11)

(47) He had been genuinely delighted at the unexpected announcement of Mrs Greenfield's imminent arrival; and had been astonished, *unprepared as he was by Paul's descriptions to which he had paid little attention*, at her appearance. (90)

2. 挿入語句

挿入語句 parenthesis は、副詞よりもなお一層自由に、実に様々な位置を占めている。

(1) She was not his slave. Yes, she would go: and the idea, *now it existed more fully for her*, was delightful. (184)

(2) James, *it sometimes seemed to Michael*, believed that truthfulness consisted in telling everybody everything, whether it concerned them or not, and regardless of whether they wanted to know. (89)

(3) The betrayal, which *it was immediately evident* had taken place, of something to him so utterly pure and sacred was so appalling that it was not until later that Michael troubled to think of the matter in terms of his own ruin. (108)

(4) Our duty, *the Abbess said*, is not necessarily to seek the highest regardless of the realities of our spiritual life as it in fact is, but to seek that place, that task, those people, which will make our spiritual life most constantly grow and flourish; and in this search, *said the Abbess*, we must make use of a divine cunning. (82-83)

(4)で、後の方の挿入語句が、*said the Abbess* と主語と動詞の語順顛倒が行われているのは、前に *in this search* という副詞句が置かれているからであらうか。

(5) Everything was now subjective. Even, *she remembered*, Paul this morning had been subjective. (183)

(6) He had parted from a boy; he was to meet a man. Yet, as

happens at such times, the interval was in imagination annihilated, and what chiefly worked in Michael's mind as he drove to the station was his last glimpse of Nick, *it seemed yesterday*, white as a sheet at school prayers, avoiding his eye. (115)

(7) Nick was possibly curious: and showed, *Toby observed*, during their conversation that followed, a sharpened interest in him and a desire to keep him talking. (161)

(8) She returned to her former resolve after discussions with Sally, who disliked Noel, and had always been, *Dora suspected*, rather sweet on Paul. (14)

(9) Catherine might be waiting for him to, *as it were*, release her from Nick. (207)

(10) Mrs Mark was to go with her, and stay with some friends nearby so that she could see her daily, *if this was thought desirable*, at the clinic. (293)

更にマードックの挿入語句の用法で非常に特徴的なことは、冠詞と名詞、指示形容詞と名詞、代名詞の所有格と名詞など、極めて密接な関係をもって結合されているものの間にさえ、自由自在にこれを介在させていることである。

(11) Then there was the, *for him especially*, appalling problem of her twin brother. (88)

(12) A sleepless night together with anxieties about the, *it now seemed to her*, colossal enterprise on which she had so rashly embarked had reduced Dora to a distracted state. (239)

(13) The most perilous, *as opposed to difficult*, part of it would be the last. (216)

(14) "Falling in love" he regarded as something reserved for the

future, for that, *it still seemed to him*, fairly remote future in which he would become acquainted with the other sex. (174)

- (15) An anxious smile came and went upon his prominent and, *it occurred to Dora*, admirably red lips. (20)

3. 連 辞 省 略

等位関係にある語または語群を、接続詞を用いずにコンマだけで並列する連辞省略 asyndeton も、マードックが好んで用いる手法である。これはマードックの文体に、速いテンポから生ずる緊張感、簡潔性、高揚した調子などを与えている。

最初に、等位節が並列されている例をあげる。

- (1) She had plenty of money. Nothing stopped her from going, she was free. (184)
- (2) He stood, he could not bring himself to sit down, looking at the blank face of the inner panel. (233)
- (3) The sun was shining, the lake was hard and full of reflections, the Norman tower presented to her one golden face and one receding into shadow. (183)
- (4) Patchway arrived, James arrived. The community began very tentatively to take shape. The garden was dug, the first seeds ceremonially planted. (112)
- (5) His voice over the wire sounded delighted, ecstatic. She must come to lunch, she must come round at once, the place was full of delicious things, he had no work that afternoon, nothing could be nicer. (185)

- (5)は、久しぶりにロンドンへ出て来た Dora が、男友達の Noel に電話を

かけた時の場面である。ノエルの興奮した喜びが、いかにも鮮やかに読者に伝わってくる。

次は、名詞・動詞・形容詞・分詞・副詞などの並列の例である。

(6) *The garlic, the olives, the oil*, suddenly looked to Dora like part of some dreary apparatus of seduction. (190)

(7) She marvelled, with a kind of gratitude, that they were all still here, and her heart was filled with love for *the pictures, their authority, their marvellous generosity, their splendour*. (191)

(8) *Her bright, gentle, authoritative, exceedingly intelligent face, its long dry wrinkles* as if marked with a fine tool, *the ivory light* from her wimple reflected upon it, reminiscent of some Dutch painting, reminded him of his mother, so long ago dead. (234)

(9) Perhaps she could *break* it to him gently, *calm* him down, *explain*. (247)

(10) Silence was *cleaner, better*, in such a case. (237)

(11) She looked at the *radiant, sombre, tender, powerful* canvas of Gainsborough and felt a sudden desire to go down on her knees before it, *embracing* it, *shedding* tears. (192)

(12) He was a handsome man, but *heavy, florid*, almost *coarse*. (117)

(13) The squat figures faced her from the sloping surface of the bronze, *solid, simple, beautiful, absurd, full* to the brim with something which was to the artist not an object of speculation or imagination. (270)

(14) This left his mind more free to consider Michael once again as an individual and to feel their relationship for all its peculiar-

ities as something *real, interesting, even valuable*. (256)

(15) The taboo quality of the enclosure could no longer be taken for granted; he found it now *irritating, tantalising, exciting*. (176)

(16) He felt *closed, secretive, unresponsive*, almost *irritated*. (233)

(17) She would come back, *jauntily, casually*, almost *at once*. (184)

(18) At one moment, somehow connected with this, he had a vision, which had at one time haunted him but which he rarely had now, of the Long Room at Imber, *carpeted, filled, furnished, its walls embellished with gilt mirrors and the glow of old pictures, the grand piano back again in its corner, the cheerful tray of drinks upon the side table*. (153-154)

次は、一種の同格関係ともみなされる語または語群の並列である。即ち、言いかえであり、内容の反復であるから、簡潔であると共にたたみかけるような力強さを読者に印象づける。

(19) The purer striving of so many others had carved, as it were, *a path, a chasm*. (167)

(20) He absorbed himself so utterly, so desperately, in the thought of Nick that even to think about God seemed *an intrusion, an absurdity*. (312)

(21) What he had failed to do was accurately to estimate *his own resources, his own spiritual level*. (202)

(22) Even *the attraction* which his religion exercised upon him, *his very love for his God*, seemed to be corrupted at the source. (101)

(23) Even though he knew it to be based on ignorance, her confidence infected him: he was infected too by *her curious vision, her*

grotesque imagination of the return to life of the mediaeval bell. It was as if, for her, this was to be a magical act of shattering significance, a sort of rite of power and liberation. (213)

- (24) After the emotions and despairs into which the episode had cast him had subsided—and they took long to do so—he began soberly to seek again for *what had eluded him, his right place in life, the task for which God had made him.* (109)

4. 反 復

強意表現の一つである語句の反復 repetition が、様々な形で行われている。

- (1) *After them* came the disgruntled Morris dancers, walking not dancing, their bells jingling and white handkerchiefs trailing. *After them* came the recorder band with their teacher. *After them* the Girl Guides and *after them* the Boy Scouts. (274)
- (2) *There must, there must* be a way in which it could be made a power for good. (158)
- (3) *She married him* for his good taste and his flat in Knightsbridge. *She married him* for a certain integrity and nobility of character which she saw in him. *She married him* because he was so wonderfully more grown-up than her thin neurotic art-student friends. *She married him* a little for his money. (8)
- (4) But he *knew*, and *knew* it very well, that this was impossible. (203)
- (5) Dora *saw* at once, *saw* sooner than her recognition, that except for his sun hat Toby was quite naked. (77)
- (6) He had the image of Nick continually now before his eyes,

seeing him often as he was when a boy, *seeing him* in flight across a tennis court, agile and strong and swift, conscious of Michael's glance. (310)

(7) The great *scene*, the familiar *scene*, was there again before them, lit by a very yellow and almost vanished sun, the sky fading to a greenish blue. (130)

(8) It was necessary that *something* drastic, *something* imaginative, be done for him. (113)

(9) There was a stale smell, like the *smell* of old bread, the *smell* of an institution. (31)

次のような同一の強意副詞の反復は、頭韻や脚韻と同様の効果を文に与え、リズムと力強さを生み出している。

(10) She saw it with the amazement of the habitual town-dweller to whom the countryside looks a little unreal, *too* luxuriant and *too* sculptured and *too* green. (26)

(11) That something *so* momentary and *so* trivial could have *so* much meaning, could achieve *so* much destruction. (166)

(12) This secret homage was tender and welcome to Dora, and as they descended the path together she smiled to herself over her theory, apprehending in her companion a new consciousness of herself as incarnate, a *potentially* desirable, *potentially* naked woman, very close beside him in the warmth of the afternoon. (78)

(13) Once or twice, under Peter's direction, he had even handled the birds; but it made him *too* alarmed, it *too* much moved him with distress and pity, to hold in his hand those *exceedingly* light, *exceedingly* soft and frail bodies, and feel the quick terrified heart-

beat. (127)

- (14) She saw the flat in Knightsbridge, meticulous, exquisite, glowing with stripy wallpaper and *toile de Fouy* and old mahogany and *objects d'art*, utterly alien and utterly dreary. (135)

次は、強意表現の「復言」dilogy にあたるものである。

- (15) The lake was brittle and motionless, the reeds and grasses moving *very very* slightly in the warm breeze, the moon as bright as it could be. (218)

- (16) And as this sense of hope and of a healing providence came upon him he recognised it, without any distress or misgiving, as inextricably mixed up with his *old old* love for Nick and the sheer joy of being once again upon the path that led towards him. (296)

- (17) The clamour arose, distinctive, piercing, amazing, audible at the Court, at the Abbey, in the village, and along the road, so the story was told later, for *many many* miles in either direction. (271)

5. 同 格

掉尾文的性格がマードックの文章の特徴の一つであると副詞の項で述べたが、同格表現を用いた次のような文章にも、この特徴がはっきりと読みとれる。即ち、文尾に簡潔な同格語句をもってきて、それまで曖昧であった文意を一挙に明確にして締めくくる方法である。

- (1) He was aware that, paradoxically, one of the most good people that he knew was also one of the most powerful; *the Abbess*. (86)

- (2) So it would be that this moment of joy would not be something strange and isolated, but rather something which pointed forward to a long and profound responsibility, *a task*. (157-58)
- (3) She felt intensely the need and somehow now the capacity to live and work on her own and become, what she had never been, *an independent grown-up person*. (305)
- (4) But now, driven by this fit of solipsistic melancholy one degree more desperate, she felt the need of an act: and it seemed that there was only one act which she could perform, *to take the train to London*. (184)
- (5) As the afternoon wore on Toby began to feel totally miserable, and the confusion of his thoughts was resolved into one intense need: *to talk to Michael*. (164)